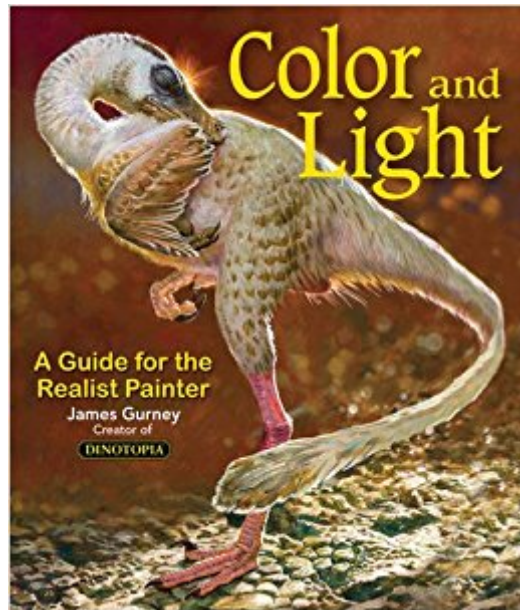




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Color And Light: A Guide For The Realist Painter (James Gurney Art)



Synopsis

From New York Times best-selling author of the Dinotopia series, James Gurney, comes a carefully crafted and researched study on color and light in paintings. This art instruction book will accompany the acclaimed *Imaginative Realism: How to Paint What Doesn't Exist*. James Gurney, New York Times best-selling author and artist of the Dinotopia series, follows *Imaginative Realism* with his second art-instruction book, *Color and Light: A Guide for the Realist Painter*. A researched study on two of art's most fundamental themes, Color and Light bridges the gap between abstract theory and practical knowledge. Beginning with a survey of underappreciated masters who perfected the use of color and light, the book examines how light reveals form, the properties of color and pigments, and the wide variety of atmospheric effects. Gurney cuts through the confusing and contradictory dogma about color, testing it in the light of science and observation. A glossary, pigment index, and bibliography complete what will ultimately become an indispensable tool for any artist. This book is the second in a series based on his blog, gurneyjourney.com. His first in the series, *Imaginative Realism*, was widely acclaimed in the fantastical art world, and was ranked the #1 Bestseller on the list for art instruction. "James Gurney's new book, *Color and Light*, cleverly bridges the gap between artistic observation and scientific explanation. Not only does he eloquently describe all the effects of color and light an artist might encounter, but he thrills us with his striking paintings in the process." --Armand Cabrera, Artist

Book Information

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Customer Reviews

James Gurney's series of illustrated fantasy adventure stories, beginning with 1992's

Dinotopia: A Land Apart from Time, produced a generation raised on Gurney's highly realistic paintings of an entirely unreal subject.... Still it was no surprise to the author-artist-blogger and his long-time publisher Andrews McMeel when his recently released second volume of art instruction, Color and Light: A Guide for the Realist Painter, became a bestseller for AMP immediately upon its release in December 2010, selling out its 10,000-copy run in just two months. (Mark Schulz, Publishers Weekly) Dinotopia author and plein-air painter Gurney offers a practical, well-organized, and informative handbook for artists of all levels. (Chronogram Magazine) This is a terrific book, highly recommended not only for young artists but anyone with an interest in traditional art technique. (Karen Haber, Locus)

James Gurney's unique blending of fact and fantasy has won Hugo, Chesley, Spectrum, and World Fantasy Awards. His work has been featured in one-man exhibitions at the Smithsonian Institution, the Norman Rockwell Museum, the Delaware Art Museum, and the U.S. embassies in Switzerland and Yemen. He lives with his wife, Jeanette, in the Hudson Valley of New York State.

Color and Light is the latest book from James Gurney and it's fantastic. It is a very accessible guide that's filled with interesting and useful information on color and light. It's fortunate we have so many colors today at our disposal, and now with this book, something to help make sense of them. The book talks about color in a very practical sense, as you would see them in life. The lessons are observations of light and colors from James Gurney's years of painting experience. He brings his points across with his own beautiful paintings as examples, clearly explaining why and how he uses colors. It amazes me the amount of work James Gurney has created over the years, and this book is filled with them, from his plein-air to Dinotopia paintings. There are lessons on sources of light, light and form, understanding the color wheel, how light reacts with surfaces and other elements, and visual perception. You'll learn interesting things like why the moon looks blue, when happens to light when it travels through green canopy, tips on mixing colors, and a whole lot more. There are lots of tips and techniques included. The book is also well researched and I enjoy reading the history of color as they were used in the past by other artists. It's really a no-brainer to pick this up if you're into creating art, or even if you just want to check out the beautiful paintings in the book. Highly recommended reference. And you should also check out his other book Imaginative Realism: How to Paint What Doesn't Exist. (There are some pictures of the book on my blog, just visit my profile for the link.)

This book did not disappoint, in fact it is one of the best books I have ever read so far. Art is a subjective process where you rely more on a hunch and instinct to get things looking good. To find an artist who is conscious enough to explain all the workings of color and light is not easy since it is like putting a formula to emotions.

Chapter 1 TraditionIn the first chapter, the author wastes no time and delved right into how the great masters did it in their time with the limited pigments and how they made up for the limitations with skill.

Chapter 2 Sources of LightIn the second chapter, the quick basics of light is briefly explored from direct sunlight to window light. In the later part of the chapter, James Gurney gives accurate descriptions on rare occasions where there is a hidden light source or light sources that emits from objects.

Chapter 3 Light and FormThe third chapter covers all the lighting from each direction and all the various types of shadows.

Chapter 4 Elements of ColorThis is where it gets interesting. There are some articles and books on Color that are either too technical or too brief. In this chapter, we are introduced to the basics of color and there is a sub-page on the history of color wheels that is very enlightening. You must be thinking, "Color Wheels again.." but I can assure you that most of your questions about how the wheel came to be and other variations of the wheel is all covered here.

Chapter 5 Paint and PigmentsAfter the introduction to color, we get right into traditional paint and pigments. Here, the techniques for color mixing and palette arrangements are introduced. You can't help but feel that the author is being very generous with his knowledge really. He also briefly covered a warm underpainting in this chapter.

Chapter 6 Color RelationshipsThe 6th chapter is a prelude to the coming chapter. It is basically a demonstration that color information changes depending on the adjacent colors that is placed next to that color. It is all about color relationships and how the warm and cool colors differs from each palette.

Chapter 7 PremixingThe core of the book lies in Chapter 7. It covers the all important color picking or in the traditional sense, premixing. It teaches the reader how to restrict their color palette in order to create more harmony in a painting.

Chapter 7 PremixingIn this chapter, gamut mapping and masks is covered with examples of how it would look like in an actual painting.

Chapter 8 Visual PerceptionNext, there are some exceptions when it comes to all the rules of colors and here it is covered in the Visual Perception chapter. Tricky situations like moonlight color and color constancy is covered in depth.

Chapter 9 Surfaces and EffectsThe final chapters are filled with techniques to render all other forms of effects like scattering, hair, caustics, motion blur and highlights.

Chapter 10 Atmospheric EffectsFinally, the rest of the book covers all the atmospheric effects of sunlight and certain materials like snow, water, rivers and underwater. If you are expecting to be spoon fed with palletes and sure fire methods of handling color then you are mistaken. However, after going through this book, you will be armed with an understanding of color like never before..more at [...]

James Gurney writes the best Instructional Books on painting color, creating pictures and thinking like an artist that are published anywhere. I have read LOTS of art books and of all of them I believe that only James Gurney (and Andrew Loomis) are an entire art education wrapped up in easily understood beautifully illustrated books. A year at an Art School can cost \$50,000 stay in for 4 years and you are spending \$200,000...All of the Gurney books (plus all of the Loomis books) will cost under \$200...Moreover I guarantee that you will not learn as much, or progress as fast in any school, or art program, in the country, as you will if you faithfully read, memorize the concepts and techniques, and practice the lesson plans in Gurney's (and Loomis's) books...I grew up in a time when Higher Art Education abandoned its heritage and embraced "creativity" in the name of Abstract Expressionism (and various other isms). It betrayed young people that wanted to be artists in a fundamental way. For a long time there was no good program in American Art Schools that taught basic skills and forced young artists to learn to draw and paint before being "creative,"...I spent a lot of money looking and it was not out there. Discovering Gurney (and Loomis) was amazing and really went a long way toward fixing that.

James Gurney is not only magnificent artist but a great teacher. I have devoured every page and highlighted every wisdom. The pages are sturdy and good material, they will last for a long time. The content of the book is brilliant, there's no filler information, he goes straight to what he wants to convey and teach. I'm a digital painter but the information he passes on can be applied, I believe, to any medium. It's simply learning how light and color works.

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